

Alan Watt
"Cutting Through The Matrix" Live On RBN (#238)

Poem Copyright Alan Watt Jan. 20, 2009:

CFR, RIIA, IPR, CIA and Global Culture:

(Continued from Yesterday)

**"Lots of Old Books, Dry Dusty Pages,
Following a System Down through Ages,
Chameleon-like, Adapt! Then Conflagration,
With Tentacle Arms Reaching Each Nation,
Out of Each Conflict, Create Closer Ties,
Low-Level Workers Fed Idealism, Lies,
Old Wealthy Families at the Top, of Course,
Now Own Every Animal, Mineral, Human Resource,
Front-Men Leaders, Scriptwriters Play Sage,
Announcing the Birth of This New Age,
Equality and Unity, All Sounds So Nice,
The Rich Own the World, Rest are Church Mice"**
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Tuesday 20th January 2009

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Literary Quotes, and Callers' Comments)**

www.cuttingthroughthematrix.com

www.alanwattsentientsentinel.eu

"Code of Silence" by Bruce Springsteen

There's a code of silence that we don't dare speak
There's a wall between us and a river so deep
And we keep pretending that there's nothing wrong
But there's a code of silence and it can't go on

Hi folks, I am Alan Watt and this is Cutting Through The Matrix on the 20th of January 2009.

For the newcomers, I recommend going into www.cuttingthroughthematrix.com and you can download hundreds of talks I've given in the past, which go into the big picture, the big forces that shape the world and have for an awful long time. We've all lived through their shaping for generations in fact; and, it's on-going. I try to give you clues and hints and documents and good references to books and evidence that nothing is happening by chance, including what's happening today. I show you how the money is funnelled to various institutions / organisations that really run the world and how any idea of democracy was a farce from the beginning, it was circumvented at the beginning and big Foundations sponsored hundreds, if not thousands of Non-Governmental Organisations to push forward a planned agenda for the whole planet.

Also, look into www.alanwattsentientsentinel.eu and you can download transcripts of these talks and they're written in the various languages of Europe.

Now, remember this show is brought to you, because I don't ask for money on any show I go on; and, it's up to you to purchase the materials on my website www.cuttingthroughthematrix.com or donate, or do both. I'm not a marketer, I'm not in the line of marketing, I don't demand pledges and this kind of stuff; but, it's up to you if you want to hear this kind of information, to keep it going. I try to get beyond the usual confusion, I try to get beyond just what the news is churning out for us to talk about; and, we have to go into this, these subjects, in depth, and we also have to go back into the past, to see how long this has been going on and the techniques which are used. Knowledge is never lost, it's never lost. Even in ancient times, when conquering armies would go into a country, they would save those wise men, intelligentsia, who had knowledge, because knowledge is power and techniques that you hadn't thought of yourself and hadn't used on your one people - but had been used by those you defeated, to control their own people for thousands of years - would be of help to you. We saw the same thing, at the end of World War II, when all of the allies took their fair share of the Nazi scientists and brought them into their own countries, to work for them. They never destroy knowledge, all knowledge is helpful in the end, for the big agenda, which has always been global government; but, a planned society comes in with it as well.

The world is run by secrecy; all governments have always been run by secrecy. Francis Bacon talked about it; he said that it was best the public never really know the true machinations of what government is doing, or what it's up to. You're taught to love the king or queen, or bow to those in office and the media, the middle men, spin you want you're supposed to believe, simplified versions, often with nothing to do with the real agenda or the truth, that's all.

I've gone through, in the past, talks and documentation, I've given out documentation on Bernays and the art of mass manipulation, whole nations used by sciences, which Bernays did not invent, they were already known and kept by those in power. You don't share power with people, you lose power if you share it, if you want to dominate others; therefore you always keep things secret. Bernays did not dream up this kind of stuff by himself, how to create a whole society of consumers and alter their behaviour by doing so. Old, old sciences and I'm going to go into this, in more depth, after this break, back in a few minutes.

=== BREAK ===

Hi folks, I am Alan Watt and we're Cutting Through The Matrix. Yesterday I was reading from a book called The Cultural Cold War by Frances Stonor Saunders, excellent book although it doesn't tell all of the story; you never get all of the story in one book. Basically, this author starts with the founding of the OSS, which split off into the CIA, during the Cold War; and, she doesn't go into the fact that there already were organisations running the Anglo-American Establishment, before the OSS was created; but, she does reveal a lot of good information, she's done a lot of homework, she's done a lot of studies in archives, to get this information that's scattered all over the place.

She tells you, basically, how the culture was created, by the CIA, who was given responsibility for spreading a particular type of culture, across the whole of Europe, and they set up offices in London, France and in Scandinavian countries and all this kind of stuff. Basically, for an outsider, it would seem to be a form of

retaliation against the Communist regime, the communist regime was, at that time, giving to the workers, they were trying to introduce opera and ballet and this kind of stuff; and, they looked upon the West as being decadent. Therefore the idea, supposedly, was to create a form of decadence but also completely alter the culture of the western countries, in the process. They funded artists that could never make a living outside a mental hospital; they funded authors that could never get a novel sold, they were so poor; they made them stars, some of them. They brought on board a good part of the Frankfurt School; they also brought on board a lot of the Trotskyites as well. Why on earth were the CIA and MI6 using Trotskyites? Until you go into the history of Trotsky and who funded Trotsky and why he fled the coup from Russia; and, I will be going into that in later talks.

Getting back to this book, *The Cultural Cold War*, they talk about novels, now who would think about novels? Novels shape your mind, it's a great tool for shaping the mind, mainly before TV, and even afterwards. The Futurists for instance wrote science fiction, describing a whole change through that society down through ages - and I'd bet you anything, some of the big sci-fi writers like Arthur C. Clark were members of it, guaranteed - because they shape our minds and we grow up thinking impossibilities. They introduce the possibilities, through their novels and then when the real things start to occur in our real life, we think it's quite natural. It's called predictive programming.

On page 244 of this book, it says:

In the mid 1950s, far from diminishing the CIA's presence in the cultural life of the period, it now increased, from New York Lawrence de Neufville looked to Josselson

Josselson by the way, was put in charge of this big area they called Congress For Cultural Freedom; they love double-speak, don't they? It says:

with ideas for discussion in an encounter

They ran all the magazines, they even funded and started up magazines and put their own agents in as the head editors. It's astonishing. And it says here:

including a piece on the subject of the conscience of the individual versus the requirements of hierarchy, which Josselson recommended to Spender and Crystal. They presumably were ignorant of the special interest Josselson had in the intricacies of such a subject.

Very important subject isn't it? The individual versus the requirements of hierarchy.

Other agency men were unable to resist the pull of the pen, Jack Thompson

These were all agents.

continued to write for scholarly Journals, like the Hudson Review; in the '61, he published the Founding of English Metre, a brilliant study of English poetry; Robbie McAuley wrote for Kenyan Review, the New Republic, The Irish University Review, Partisan Review and the New York Times Book Review, during his tenure at the CIA, he continued to write fiction, notably The Disguises of Love and The End of Pity and other stories.

If you go into Arthur Koestler, and the writings of him, his novels, he was also

funded by this organisation via MI5 and MI6.

London firm of Hodder and Stoughton published a book on Afghanistan by Edward S. Hunter, another CIA operative, who used the cover of a freelance writer

That's very common; you can travel all over the world that way.

and roamed Central Asia for years regarding intelligence

You see.

Frederick Praeger, a propagandist for the American Military Government in post-war Germany, published between 20 and 25 volumes in which the CIA had an interest, either in the writing, the publication itself, or the distribution. Praeger said they either reimbursed him directly, for the expenses of publication or guaranteed, usually through a Foundation,

The big Foundations again.

the purchase of enough copies to make it worthwhile.

Do you remember Bill Clinton's supposed autobiography was a best-seller before it was printed? Remember?

Books differ from all other propaganda media, wrote Chief of the CIA's covert action staff, primarily because one single book can significantly change the reader's attitude and action, to an extent unmatched by the impact of any other single medium, such as to make books the most important weapon of strategic long-range propaganda. The CIA's Clandestine Books Programme was run according to the same source with the following aims in mind: get books published, or distributed abroad without revealing any US influence, by covertly subsidising foreign publications or booksellers; get books published which should not be contaminated by overt tie-in with the US Government, especially if the position of the author is delicate. Get books published for operational reasons, regardless of commercial viability.

It didn't matter if it was a dud book.

Initiate and subsidise indigenous national or international organisations for book publishing or distributing purposes.

They set up most of the big international organisations that are at the front today; remember the 1000 points of light I keep talking about, the NGOs that George Bush Senior mentioned in his New World Order speech.

Stimulate the writing of politically-significant books by unknown foreign authors either by directly subsidising the author, if covert contact is feasible, or indirectly, through literary agents or publishers. The New York Times alleged, in 1977, that the CIA had been involved in the publication of at least a thousand books.

It's astonishing you see, they also went into the movie industry as well. To continue with the book here, to do with what they call 'PEN'. It says, page 366:

Having scored a victory at the Bled Congress, John Hunt started preparing for the next PEN conclave

That's the World Association of Writers, PEN

due to take place in New York the following June. It was really the first time in 42 years that the American Centre played host to an international PEN Congress. With stakes this high, the CIA decided to bring out the full battery of its covert arsenal, the Congress for Cultural Freedom, for one, was to play a significant role. It had already given £1000 to Carver in June '65 to start organising the New York campaign, which was fine-tuned over lunch with Hunt at the Chanterelle Restaurant on Brompton Road. The Ford Foundation made a timely intervention, awarding American PEN (DEN), a substantial grant \$75,000 in January '66 and the Rockefeller Foundation coughed up an additional \$25,000. The CIA also channelled money to American PEN, through the Asia Foundation and the Free Europe Committee. With such investments at stake, John Hunt wrote to David Carver on the 9th of February 1966, telling him that he thought it wise to try and limit their liability.

It's everything you read too you see. That which grabs your spirit and carries you away into great realms, is put out by these guys. You wouldn't want people to have their own ideas and go off in different directions; they might be contrary to your agenda, your plan. So, you make sure you fill their heads full of your fiction; your fiction is programmed to take them along a particular path of programming. That's why they call television programming as well. On page 287:

Movies, like propaganda, create in fiction, but if this fiction is adroitly manufactured it will be taken for reality. To perform this function well, Hollywood had long understood the need to cut its mythical patterns, to suit the prevailing political and social mood

I've mentioned the movie before, it's called Hollywoodism and it's quite fantastic, if you want to see the power of movies. Try and get the series from the CBC, Canadian Broadcasting Corporation, it's called Sin Cities, it's fantastic to show you how a few people with an idea can alter the whole of society.

thus had to switch from making anti-Bolshevik films in the 1920s and '30s, to glorifying Russia as a war-time ally,

That's how fast they can change a society's opinion, of people they've never even met and probably never will meet, because they had a little anti-Bolshevist propaganda prior to the '20s and the '30s but then when Russia was becoming the ally during World War II, suddenly they went into action, Russia was a good guy. Who are we fighting today, Orwell, East Asia or West Asia? I'll be back, after these messages.

=== BREAK ===

Hi folks, I am Alan Watt and we're Cutting Through The Matrix and reading from an excellent book called The Cultural Cold War and it's a book worth getting and, going through at your leisure, because there's so much in it. I'm talking about Hollywood and how the CIA basically were directing Hollywood; and, I will be going deeper, after this talk, into history, to show you it isn't just the CIA; but, this is to do with their involvement in creating the culture from the '50s on, for the

Western world. And it said:

Hollywood thus had to switch from making anti-Bolshevik films in the 1920s and '30s to glorifying Russia as a war-time ally, in films such as the North Star, Days of Glory, Song of Russia and notorious Mission to Moscow, which had actually white-washed the Moscow Trials and praised the Russians as defenders of democracy, to producing a rash of anti-communist films in the 1950s such as the Red Nightmare, The Red Menace and Invasion USA, I Was A Communist For The FBI, Red Planet Mars [!], Iron Curtain, My Son John and The Invasion of the Body Snatchers, Walk East on Beacon Street, which was scripted and financed by the FBI, was J. Edgar Hoover's personal favourite. Their titles were as unconvincing as their plots, these films all revealed a neurotic obsession with the outsider, the unknown, the 'other'.

That puts me in mind of that military Think Tank's projection for the future called Known Unknowns, they're always looking for known unknowns, as they feed all data into computers and wait for the results. It says:

Just as Captain America switched from battling Nazis to battling Communists, the attitude of American films towards Germany changed radically, the vanquished enemy now portrayed as heroic fighters and worthy opponents such as Rommel the Desert Fox '52, the Sea Chase, the Enemy Below etc. As Monday's enemies became Tuesday's friends, Hollywood showed how easy it could rip off the good and evil labels from one nation and paste them on another.

That's exactly what Orwell was saying, in his book 1984, where when the government says 'we're now at war with East Asia, we've always been at war with East Asia', you better start parroting it too. It's not too hard because the public really don't have much memory, they don't and that's what they count on. It's interesting that ties right in with surveys done in Canada, to do with the war on Iraq and even so all the same medias blamed, initially, one man in a cave in Afghanistan, poll surveys were done by big polling companies and they said, within a few months, the media when told, basically, had convinced the public that the originator of the plot was Saddam Hussein and they all wanted to back up the American invasion of Iraq. That's how easy it was, just through propaganda and repetition, to change sides, from one enemy to another; it's always been that way.

While such films played well to a domestic audience enthralled to exaggerated claims of the Communist menace, most Americans were now convinced that the Russians were coming and the bombs would soon fall in the night.

Remember, I told you Bernays was involved in it, they brought all these boys on board, you see, because it was a war for the minds, they needed people who understood the psychology of the masses; very old science actually, it wasn't new at all. It says:

In the international market, they were poor performers, for a Europe still wounded by the memories of Fascism, the insensitive hatred and verbal violence of Hollywood anti-communist offerings were unattractive in the extreme; faring better were Disney's cartoons and feel-good films such as Roman Holiday and the Wizard of Oz. But not all Europeans were seduced by these fixative paradises, buried deep in the clauses of successive trade

Trade agreements, eh?

starting with the Blum-Byrnes accord of 1946, were provisions which guaranteed an increase in the quota of American films shown in countries such as France. Such agreements were met with indignant criticism in French intellectual circles and even, in 1948, led to violent street battles.

Now, in the '60s the Royal Institute of International Affairs had a meeting in Britain with the CFR, its American branch and, it was in the newspapers at the time, the whole purpose was to do with deciding who, the US or Britain, should be given the lead in creating the world culture, the world culture, because they knew they were working towards. If you've read their own books that they published themselves, they've always been working towards a world government; and, they decided, at the time, in those meetings, that most of it would be given to the US. That ties right in with this book. It says here:

American strategists were surprisingly slow to respond to widespread resentment in Europe, at the saturation levels of Hollywood imports. There was no diplomatic representation at the 1951 Cannes Film Festival, or any formal delegation of American Motion picture leaders, writers, technicians or artists. By contrast, the Russians had sent their deputy minister of cinema, as well as a renowned director Poudovkine who gave a brilliant resume of Soviet achievements. After receiving reports that America had looked very silly at Cannes, the US Government resolved to give the motion picture industry more attention. On the 23rd of April 1953, after his appointment as special consultant to the governor on cinema, Cecil B. DeMille strode into CD Jackson's office, writing to Henry Luce two weeks later, said DeMille is very much on our side and is quite impressed with the power of American films abroad.

Back with more, after this break.

=== BREAK ===

Hi folks, I am Alan Watt, we're Cutting Through The Matrix and giving you some information about how a culture is produced and implemented on the publics of the world; and, sometimes, it's tailor-made: they'll look at your culture and they'll see what differences there are in your make-up, your cultural make-up and alter it to suit. In this part here of the Cultural Cold War, it's talking about Hollywood and one of the people who were helping the CIA here, if not working right for them, was Cecil B. DeMille and he says here:

"Here's a theory to which I subscribe completely, that the most effective use of American films is not to design an entire picture to cope with a certain problem but rather to see to it that, in a normal picture, the right line, aside, inflection, eyebrow movement and so on is introduced". He told me that any time I could give him a simple problem for a country or an area, he would find a way of dealing with it, in a picture. DeMille's acceptance of consultancy with the motion pictures service was a coup for government propagandists, working through a 135 United States Information Service posts, in 87 countries, the MPS had a huge distribution network to hand, awash with government funds, it was effectively a producer, with all the

facilities available to a production company. Employed producer / directors, who were given top security clearance, and assigned to films which articulated the objectives which the United States is interested in obtaining and which could best reach the pre-determined audience that we as a motion picture medium must condition. It advised secret bodies like the Operations Coordinating Board, on films suitable for international distribution.

I don't know if people realise, that even back then, one of the biggest exports of the United States was Hollywood movies, still is.

In June '54, it listed 37 films for showing behind the Iron Curtain, including Peter Pan, the Jolson Story, The Glenn Miller Story, The Boy From Oklahoma, Roman Holiday, Little Women, Showboat, The Caine Mutiny, Go Man Go (which is a history of Harlem Globetrotters), Alice in Wonderland and Executive Suite. The MPS also regulated American participation in film festivals abroad, thus filling the embarrassing vacuum of the 1951 Cannes Film Festival. Naturally it worked hard to exclude American motion picture producers and films which did not support American foreign policy

Remember, the Foreign Policy is often a policy which the American people have no idea of, they'd scream if they did.

which, in some cases are harmful from being shown at international festivals, instead, it pushed films like The Bob Mathias Story Allied Artists '54, an almost perfect portrayal of the best phase of American Life,

Almost "perfect portrayal" - not a reality.

a small town boy with his family, his sweetheart, his career, his interest in sports, all building up to his two-time triumphs, as one of outstanding athletes in the history of the Olympics. If it hasn't got the American values we want on the screen, then we have to go start looking for a new set of values to publicise.

It's amazing eh?

In the search for allies in Hollywood, who best understood the propaganda problems of the US and who were prepared to insert in the scripts and in their action the right ideas with the proper subtlety. C.D. Jackson, as usual, was embarrassed for choice; in January '54, he set down a list of friends who could be expected to help the government. He listed:-

Cecil B. DeMille; Spiros P. Skouras and Daryl Zanuck, at Fox; Nichola Schenk, president of MGM and producer Dore Schary; Barney Balaban, president of Paramount; Harry and Jack Warner; James R. Grainger, president of the RKO, Universal's president Milton Rackmil; Columbia Picture's president Harry Cohn; Herbert Yates at Republic; Walt and Roy Disney and Eric Johnson of the Motion Picture Association. But C.D.'s most valuable asset in Hollywood was CIA agent Carleton Alsop. Working undercover, at Parliament studios, Alsop had been a producer and agent working on the MGM lot in the mid 1930s, then with Judy Garland, in the late 1940s and early '50s, by which time, he had already joined Frank Wisner's psychological warfare workshop.

I mean, here's how these people completely trained in not only Bernays'

techniques but even deeper stuff to do with warfare because everything to them at the top is war, constant war and they're in charge of the movie industry, they're in charge of the novel industry, they're in charge of the music industry. Everything that gives you culture and they're also deciding what fashions you're wearing at the same time and what topics you'll prattle on about in the street, what fads you'll go through, collectively, as they claim to be spreading democracy. We're the shmucks eh? And, it says:

Psychological Warfare Psychological Strategy Board,

[!]

these reports were compiled in response to a double need, first to monitor communist and fellow travellers in Hollywood; and, second, to summarise the achievements and failure of a covert pressure group, headed by Carleton Alsop, charged with introducing specific themes into Hollywood films.

Do you realise how much money Hollywood has spent since they started Gulf War I to the present, on war movies? The Pentagon funds them. Also young guys will get all romantic about war, thinking they're indestructible and they're fighting the bad guys regardless, they'll find all the camaraderie they ever wanted and hadn't had before amongst their brethren, because all of these groups are fraternities. The military's a fraternity, of course it is, you bond with them; and, here they are, churning out fiction, to get folk to join up. It's either that or the draft. It says here:

Alsop's secret reports make extraordinary reading, they reveal just how far the CIA was able to extend its reach into the film industry, despite its claims that is sought no such influence. One report dated 24th January 1953 concentrated on the problem of black stereotyping in Hollywood, under the heading Negroes In Pictures, Alsop reported that he had secured the agreement of several casting directors, to plant well-dressed Negroes as a part of the American scene, without appearing too conspicuous or deliberate.

Astonishing, everyone gets used you know, even names on all movies they put them, including some by Jerry Lewis, such as Caddy and so on. And this goes on and on and on and on. Remember, this book is giving out stuff that, obviously, the public are allowed to know, if they care to; most don't, because the past, to a young person at 18, even in the '50s, if you're living today, it's like antique history, it's got nothing to do with you. That's the failure of youth: they don't realise the importance of all this, incredible importance because, you see, they were controlling it after the fifties and sixties and seventies too and a lot of that is in that book as well.

They used the Folk industry, the folk-singing industry as well; and, a lot of people thought that it was Left-wingers running the folk industry, folk singers. Then, they went into the transitory stage from Folk and electric guitar and then they went into the Rock business.

I've talked before, about that Canyon in LA where so many of them came out of, all the musicians, the big musicians, Laurel Canyon; and, I had links on my site on one of the programmes I did, to someone who is compiling a lot of the history of the big artists of the period. They all belonged to long military families; military families, high ones too. The guys we were chasing around and trying to emulate

were brought up in the best schools, private schools, for the establishment; grew their hair long and came out to be radicals, so everyone followed them thinking we'd all be radicals. Because, there's a much bigger game plan ahead you see. It's nothing to do with fighting Communism and all that kind of stuff at all. In fact, Communism was funded, from its inception, by the West and fed right through the life of its existence, mainly from the bread basket of Canada and the US. Canada and the US used to compete for the orders for Russia; that used to be in the papers all the time.

Remember, that other article I read from the US Military magazine that said that we shall go on using our degeneracy to captivate the world, because they like our degeneracy; and, if they don't, we'll make them like it and we can't lose. Tie that in with what they were doing during the Cold War and what the Russians were accusing them of doing.

Remember: at the top of Russia, and at the top of the US, there was a coordination; remember too that the reason the Reece Commission said that when they examined the big Foundations, a lot of them are in this book actually, these Foundations, Senator Dodd was told their purpose was to blend the Soviet system, seamlessly, with that of the West. We have that today, that's the dialectic in action. That's how it works: you need an opposite to build up your forces to change the people at home too. Remember what Professor Carroll Quigley said: wars are intended to change the cultures of the opposing parties; and, it does and governments grow incredibly large, because of wars. Whether it's a Cold War, or otherwise, it doesn't matter, it doesn't matter. You have to go back and back into history, to find out who was already operating on this level, before the CIA, before OSS, who had the abilities, who had the set-up, who was already using and then set up Foundations, for a global society. Now, remember, I've said the OSS office during World War II and you'll find that in Professor Carroll Quigley's book, *Tragedy & Hope*, their headquarters was Chatham House; Chatham House is the head, it was before (and still is) World War II. It was the head for the Royal Institute of International Affairs, which is the British CFR.

The Royal Institute of International Affairs is a private Think Tank, we're told. It's into everything, hundreds of different things across the planet, including your food supply; it came out from an organisation, two organisations actually, that were working for the British elite, one was the Cecil Rhodes Foundation and the Lord Alfred Milner Foundation; both sworn to bring in a form of world government, based on Britain. They backed and set up the League of Nations, which was the precursor of the United Nations and they're behind the UN too. That's who had all of these techniques; they were already using these techniques before World War II, before the OSS, before the CIA came along.

Who was Professor Carroll Quigley? He wasn't just a Professor,

he was professor of History at the Foreign Service School of Georgetown University,

The Foreign Service School.

*formerly taught at Princeton and at Harvard. He has done research in the archives of France, Italy and England and is the author of the widely praised *Evolution of Civilizations*. A member of the editorial board of the monthly *Current History*, he is a frequent lecturer and consultant for public and*

semipublic agencies.

Public and semi-public agencies, very important semi-public.

He is a member of the American Association for the Advancement of Science, the American Anthropological and the American Economic Association, as well as various historical associations. He has been a lecturer on Russian history at the Industrial College of the Armed Forces since 1951 and on Africa at the Brookings Institute since 1961, and has lectured at many other places, including the U.S. Naval Weapons Laboratory, the Foreign Service Institute of the State Department and the Naval College at Norfolk, Virginia.

In 1958 was a consultant to the Congressional Select Committee which set up the present national space agency. He was collaborator in history to the Smithsonian Institution after 1957, in connection with the establishment of its new Museum of History and Technology. In the summer of 1964 he went to the Navy Post-Graduate School, Monterey, California, as consultant to Project Seabed, which tried to visualize what American weapons systems would be like in twelve years.

Now, you know yourself, he's part of the groups I've been talking about, in the Cultural Cold War; but, what else was he? He knew Alfred Zimmerman; Alfred Zimmerman ran the Communist newspapers for Britain. Winston Churchill, supposedly, hated Communism, yet he was the right hand aid to Winston Churchill, Mr. Zimmerman. Mr. Zimmerman was the man who brought Professor Carroll Quigley in as the historian for the Council on Foreign Relations, they had their own historian.

Now, I've warned people before if you join groups, the chances are you're being led up the garden path. If you join a side, or a group, you'll be blinded to the big picture, because what you want to hear in that group will be supplied to you, along with disinformation and you'll never see that you're being used and these guys are specialists at creating big groups. If they don't create it, they'll take it over, because they love it, why not? It's already ready-made for you; put your man at the top, to control the minds of thousands, sometimes millions.

Professor Quigley was the man who picked lots of people to be Rhodes scholars and send them off to Oxford, England. Bill Clinton was one of them, only one of them, there's many of them. What does Quigley say about left-wing / right wing and so on? In his own book *Tragedy & Hope*, on page 949, he describes how the left-wing will see what's happening in the world, through all the big movements and blame the communists, he'll go into the other side too and how the other side will see the right-wing controlling things; and he goes on in 950, to say:

This myth, like all fables, does in fact have a modicum of truth. There does exist and has existed for a generation, an international Anglophile network.

I'll continue this, it's very important, after this break.

=== BREAK ===

Hi folks, I am Alan Watt and this is *Cutting Through The Matrix*, just discussing a little bit from *Tragedy & Hope* by Professor Carroll Quigley; and, he's discussing how the right wing will blame the left wing for what they see happening in their

culture and vice versa for the other wing. You see, if you belong to a group, you're being manipulated. Page 950, this guy who studied the records of the Council on Foreign Relations, say this:

This myth, like all fables, does in fact have a modicum of truth.

You remember: he was the historian for them; he would enter their records department.

There does exist and has existed for a generation, an international Anglophile network which operates to some extent in the way the Radical Right believes the Communists act. In fact, this network, which we may identify as the Round Table Groups, has no aversion to cooperating with the Communists, or any other groups, and frequently does so.

In fact, it loves groups you see. He says:

I know of the operations of this network because I have studied it for twenty years and was permitted for two years, in the early 1960s, to examine its papers and secret records. I have no aversion to it or to most of its aims and have, for much of my life, been close to it

You're darn right he was.

and to many of its instruments. I have objected, both in the past and recently, to a few of its policies (notably to its belief that England was an Atlantic, rather than a European power, and must be allied, or even federated with the United States and must remain isolated from Europe)

That's all altered because the real plan was for a global establishment

but in general my chief difference of opinion is that it wishes to remain unknown, and I believe its role in history is significant enough to be known.

The Round Table Groups have already been mentioned several times, notably in connection with the formation of the British Commonwealth

The British Commonwealth was to be the nucleus, this was already established, of a New World Order, a New World Order, widely discussed in fact at the League of Nations and the setting up of the United Nations, they would use their existing British Commonwealth as the set-up, the model; they would expand it, to be a global system. It says:

...the American branch of this organization (sometimes called the "Eastern Establishment") has played a very significant role in the history of the United States in the last generation. The Round Table Groups were semi-secret discussion and lobbying groups organized by Lionel Curtis, Philip H. Kerr

Who was Lord Lothian, in Britain; Lord Lothian, by the way, was head of the Royal Institute of International Affairs in Britain, was who Mr. Hess visited when he took the Messerschmitt over to Britain, to ask why they'd double-crossed Germany. He says:

... This was done on behalf of Lord Milner, the dominant Trustee of the Rhodes Trust in the two decades 1905-1925. The original purpose of these groups was to seek to federate the English-speaking world along lines laid

down by Cecil Rhodes (1853-1902) and William T. Stead (1849-1912), and the money for the organizational work came originally from the Rhodes Trust.

Which is the Rhodes Foundation, merged with the Milner Trust and Foundation and then it became the Royal Institute of International Affairs. The American branch is the Council on Foreign Relations, set up by a member, Mr. Pratt; and, they've been running the system and been behind the wars, ever since, they're the parallel government that Thatcher said that she now belonged to.

I'll be back with more tomorrow, so, from Hamish and myself, it's goodnight from Ontario Canada and may your god - or your gods - go with you.

Transcribed by Bill Scott.

Books:

Continued: "The Cultural Cold War: The CIA and the World of Arts and Letters" by Frances Stonor Saunders.

"Tragedy and Hope" by Carroll Quigley.